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A NOTE ON *The Ring and The Book*

So far as I am able to discover, no one has ever pointed out the absurd mistake which Stopford Brooke, in *The Poetry of Robert Browning*, p. 405, makes concerning the family of Dominus Hyacinthus de Archangelis. "The most vivid of these sketches," writes Mr. Brooke, "is Dominus Hyacinthus, the lawyer who defends Guido. I do not know anything better done, and more amusingly, than this man and his household—a paternal creature, full of his *boys* and *their* studies, making us, in his garrulous pleasure, at home with *them* and his fat wife. Browning was so fond of this sketch that he drew him and his *boys* over again in the epilogue" (*Italics mine*).

Mr. Brooke has evidently forgotten ll. 1136-37 of the *Prologue*, in which we are distinctly told that Dominus Hyacinthus had

A certain family-feast to claim his care,
The birthday-banquet for the only son,

and has presumably regarded each of the father's loving diminutives for "the only son" as the name of a separate and individual son. If Brooke were right, Hyacinthus would be the sire of no fewer than nineteen sons, named as follows: Giacinto (VIII, l. 1), Cinone (l. 2; XII, l. 349), Cinozzo (VIII, l. 11), Cinoncello (l. 11), Cinuolo (l. 20), Cinicello (l. 20), Cinino (l. 30), Ciniccino (l. 30), Cinucciatolo (l. 45), Cinoncino (ll. 62, 89, 466, 720), Cinarello (l. 63), Cinotto (l. 95), Giacintino (l. 110), Cinuccino (l. 135), Cintino (l. 284; XII, l. 343), Cineruggiolo (VIII, l. 290), Cinuccio (l. 828; XII, l. 333), Hyacinth (VIII, ll. 1735, 1740; XII, l. 328), Cinuzzo (VIII, l. 275; XII, l. 386).

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BRIEF MENTION

The Writing and Reading of Verse. By C. E. Andrews (New York: D. Appleton & Co., 1918). Another volume, of more than three hundred pages, is added to the treatises on English versification, not because the subject is inherently difficult of exposition, but rather because, in the judgment of Professor Andrews, there is still needed "a consistent prosody," based on the simple theory "that the rhythm of both music and verse depends upon an equality of time divisions." The book is divided into two almost equal parts. In Part I is treated "in a general way," what is necessary for the apprehension of the "theory of verse," the principles of meter, rhythm, movement, phrasing, etc.; Part II (pp. 139-327) "is